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ABSTRACT

Communication models suggest that oral interpretation is a communicative process, that this process may be represented by specification of implicit and explicit content and structure, and that the models themselves are useful. This paper examines these assumptions through a comparative analysis of communication models employed by oral interpretation theorists: those formalized by Brooks, Bahn, and Okey; Gray; Rickert; Smith and Linn; Hunsinger; and Gilbert. Description of the models focuses on patterns of content and structure and identifies typifications concerning linear flow, causal relationships, and emphasis upon explicit subject matter. These typifications form the basis for evaluation of the theoretical and practical applicability of communication models to oral interpretation. The utility of the communication-model perspective is stressed and the value of Umberto Eco's research in resolving ambiguities in current models is discussed. Visual representations of the models are provided. (KS)

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THE COMMUNICATION MODEL PERSPECTIVE OF ORAL INTERPRETATION

by

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B.F.A., Central Michigan University, 1976

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1. INTRODUCTION

The employment of communication models by theorists to explicate the process of oral interpretation posits certain theoretical assumptions about oral interpretation. First, a communication model suggests that oral interpretation is indeed a communicative process. Second, a communication model suggests that this process is representable through a specification of the explicit and/or implicit content and structure. Third, the employment of a model suggests its utility.

This paper will examine these assumptions through an investigation and comparative analysis of several communication models currently employed by interpretation theorists. The models under consideration, however, will be those explicitly formalized by Brooks, Bahn, and Okey, John W. Gray, William Rickert, Smith and Linn, and Carolyn Gilbert. A larger investigation and analysis of models implicit within other theoretical writings, therefore, will not be considered within the scope of this paper.

A description of the models will focus upon the delineated patterns of content and structure. Through a comparative analysis of these exhibited patterns several typifications can be generalized, i.e., a linear flow, causal relationships, and an emphasis upon explicit subject matter. These typifications form a basis for the critical evaluation of the theoretical and practical applicability of communication models to oral interpretation. This critical evaluation suggest the advantages of a communication model perspective, as well defining the need for the consideration of Umberto Eco's research

model which resolves several ambiguities in current models. Additionally, an explication of unresolved problems inherent in any application of communication models to oral interpretation will be discussed.

2. ORAL INTERPRETATION: PERFORMANCE OF LITERATURE

2.1. Brooks, Bahn, and Okey: Linear Stimulus-Response Pattern

The primary basis of the majority of present models is a behavioristic psychology orientation to the nature of the process. Brooks, Bahn, and Okey exemplify this indebtedness in the adoption of a linear stimulus-response pattern (Figure 1).[1] Oral interpretation "is the process of stimulating a listener response which is favorable to the intent of the literature in terms of the reader's judgments, as communicated from the manuscript through vocal and physical suggestion."[2]

Figure 1. Brooks, Bahn, and Okey's Linear Stimulus-Response Pattern in Oral Interpretation

This linear stimulus-response pattern places the interpreter as "middleman," as a reader of literature. The reader responds to the literature, which stimulates the listener, who responds to the reader (feedback) as well as responding to the literature. The major obstacles presented in this behavioristic orientation are an emphasis upon causal relationships and, resultantly, a directional emphasis toward goal acquisition. Brooks, Bahn, and Okey stress that "the

linear process is complete as the goal acquisition--the union of literature, reader, and listener--has been achieved."[3]

The cause-effect orientation mechanizes any account of human communication in that one factor stimulates, or causes, a reaction, or effect, in another.[4] Human behavior, however, may be attributed to a variety of supposed stimuli "causing" a variety of responses. The efforts to isolate only a causal relationship is problematic because, as Lee O. Thayer comments, "sensory equipment functions continuously (and analogically at the psychological level) in a viable, ongoing and historically constituted organism."[5]

2.2. Gray: A General Model

The second major obstacle inherent in a behavioristic orientation is the emphasis toward goal acquisition or the directionality assumed in a stimulus-response model. The process is important only as it is a means of achieving an end. An emphasis upon the completion or goal acquisition stabalizes a process into a static sequence of events. This sequence of events may now be examined and analyzed, however, it is no longer the original process that is being investigated. David Berlo supports the process viewpoint arguing "that you cannot talk about the beginning or the end of communication or say that a particular idea came from one specific source, that communication occurs in only one way, and so on."[6]

John W. Gray cites Berlo's discussion of the human communication process and then proceeds to analyze oral interpretation statically (Figure 2).[7] "We have no alternative but to make arbitrary choices

of the potentially relevant elements involved, and isolate these for the purpose of analyzing and communicating about the process."[8]

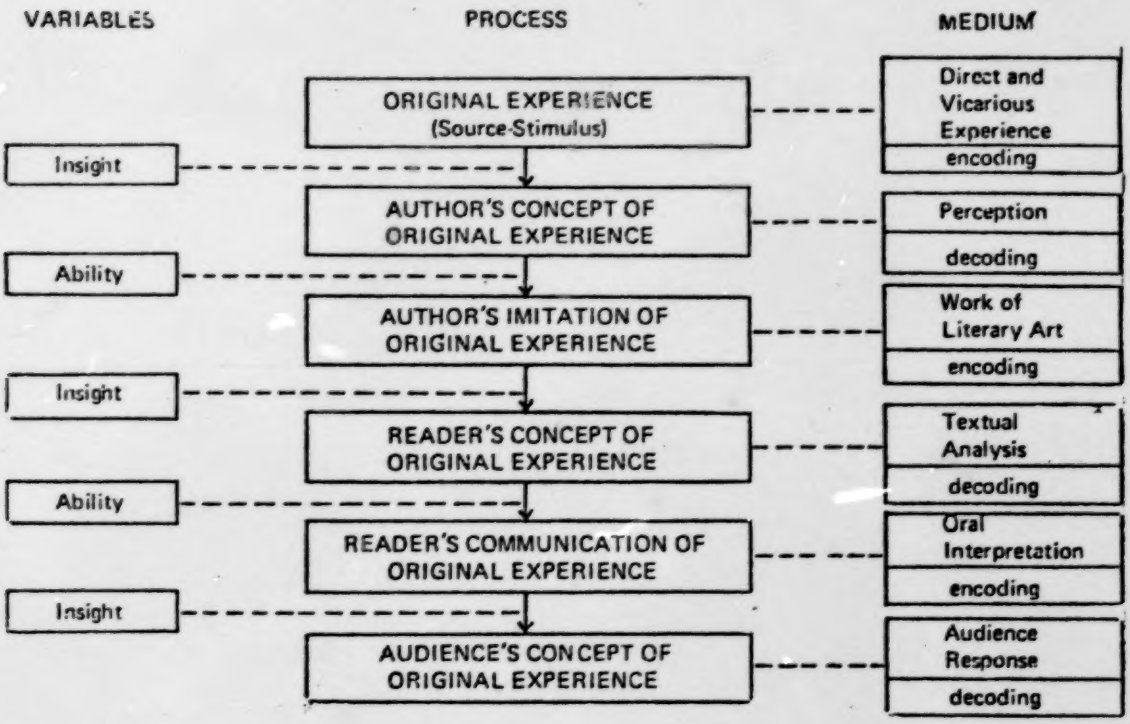


Figure 2. Gray's General Model of Oral Interpretation as Communication

2.3. Rickert: Impression-Expression

Cognizant of this static "process" problem, William Rickert exploits the notion of feedback "as a viable contribution to interpretative performance. Interpretation is presented as an initially-linear progression from a literary stimulus, into a performance cycle which flows through a series of stimuli and responses."[9]

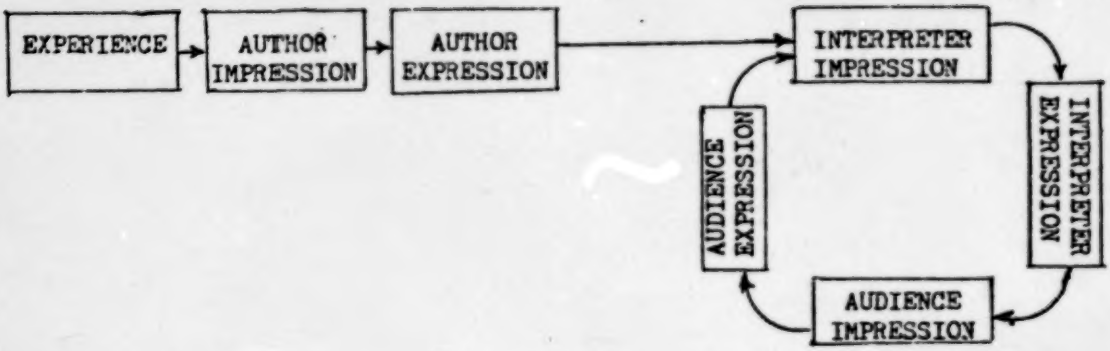


Figure 3. Rickert's Impression-Expression Model

2.4. Smith and Linn: Communication Cycle

The cyclical model proposed by Rickert (Figure 3)[10] partially resolves the static "end" described by Gray. Models described by Smith and Linn (Figure 4),[11] Brooks, Bahn, and Okey, and Rickert reflect what Raymond Bauer contends is "one of the most significant trends in the development of our view of communication . . . the shift in the role accorded to the audience. This shift ranged from a view of the audience as a group of passive objects to be influenced and counted--with the influence being taken for granted--to that of a complex system containing its own dynamics which is activated in an unpredictable direction by the input."[12]

Bauer's analysis of the development in the audience's role epitomizes the problematic nature of feedback as the resolution to the isolation of a beginning or an end. The apparent circularity dispels a static product only in the sense that the final product is now that communicative cycle. The causality problem remains as

the beginning (the original stimulus) or input is still the author's expression or the literature.

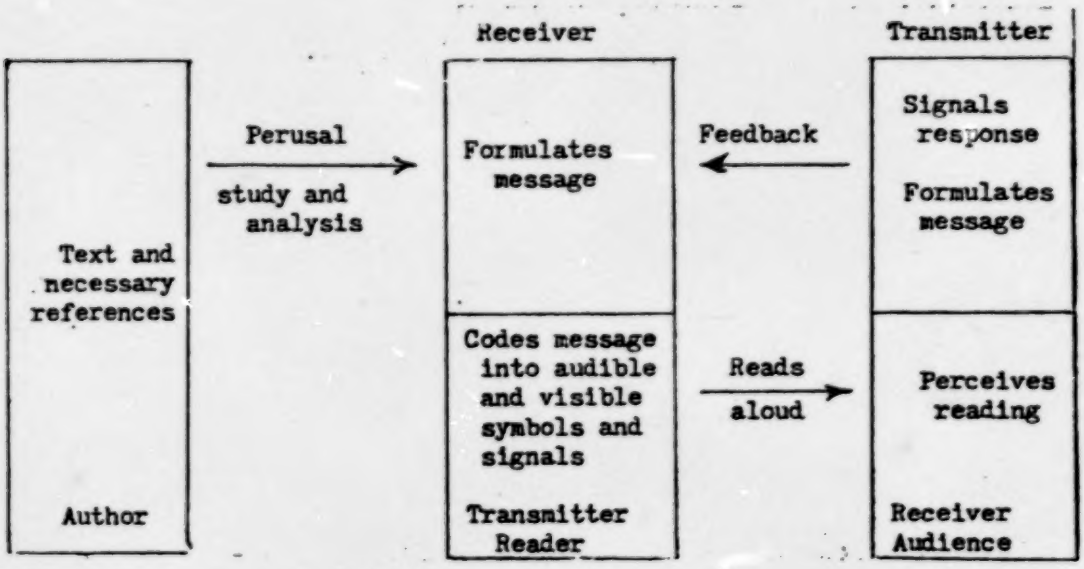


Figure 4. The Smith and Linn Communication Cycle in Oral Reading

2.5. Hunsinger: Communication Flow

The emphasis upon the supposed input, the literature, has been the primary theoretical focus. Oral interpretation is usually defined as the study of literature through performance.[13] One text even goes so far as to admit, perhaps somewhat cryptically, that "we know more about our literature than our audience. We should stick with what we know."[14] The model depicted by Paul Hunsinger exemplifies this concern with literature as input or stimulus (Figure 5).[15] This model will be considered in greater detail as it articulates several assumptions implicit in some of the other models.

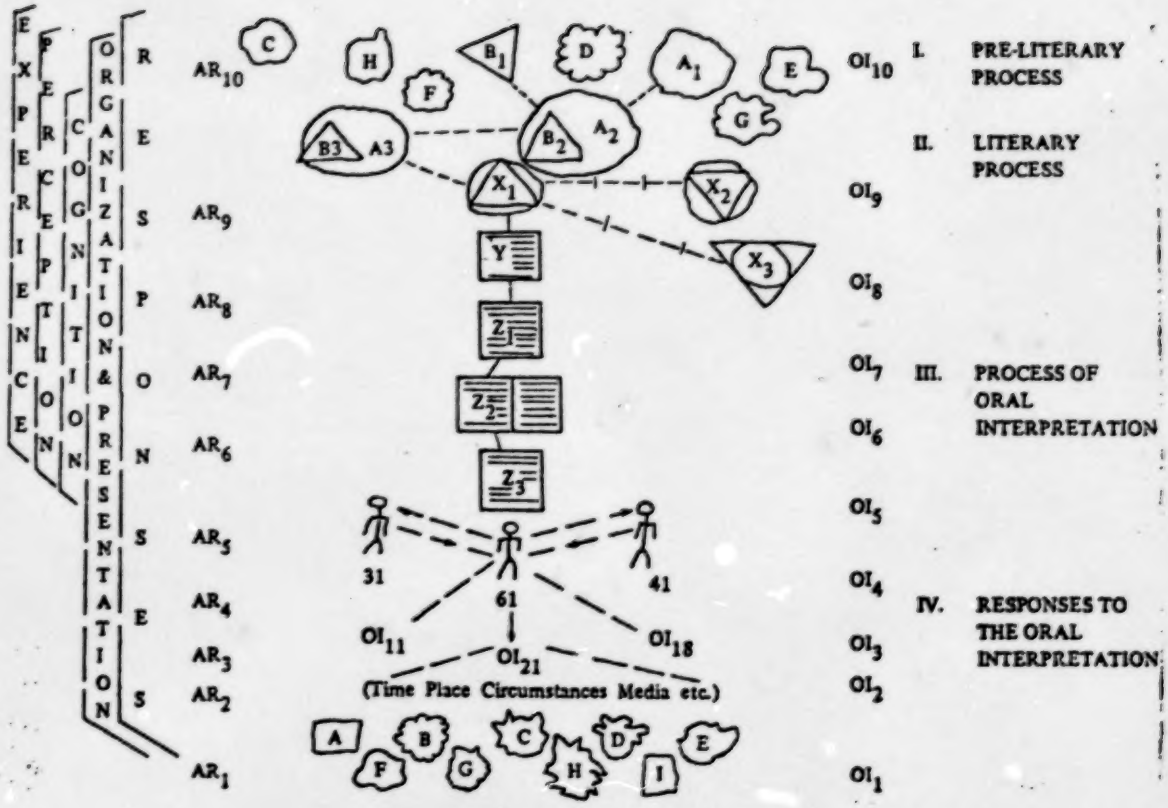


Figure 5. Hunsinger's Communication Model for Oral Interpretation

Explanation of the Symbols and Parts of the Communication Model: C,H,F,D,G,E--Elements that may have been in mind of the author. B1, B2, B3, and A1, A2, A3--Elements used by the author. X1--Final combination of elements as basis for literature. X2 and X3--Combinations considered and later rejected. Y--First rough draft of complete literary object. Z1--Manuscript prepared for publication. Z2--Literature in published form. Z3--Adaptation made by oral interpreter. 31 and 41--Oral interpreters and others who have had an influence on the oral interpreter. OI11 and OI18--Oral interpretations done in preparation. OI21--Act of Oral interpretation. A through I--Various members of the audience. AR1 through AR10--Pattern of possible audience response. OI1 through OI10--Outline of reaction and response of the oral interpreter. The terms at the side (experience, perception, cognition, organization, and presentation and response) outline the general phases of the communication model.[16]

The communication flow, according to Hunsinger, progresses from 1) the pre-literary process, 2) the literary process, 3) the process of oral interpretation to finally, 4) the responses to the oral interpretation. Hunsinger states that "the communication phases that the audience goes through are conditioned both by the poet and the oral interpreter. The experience of the audience is 'secondhanded,' since they get only what the oral interpreter is capable of delivering to them."[17]

Hunsinger's model extremifies the consideration of audience experience as being secondary to oral interpretation, reducing the audience's creative involvement to that of responsive onlookers. Hunsinger enlarges the consideration of literature, and in so doing isolates the question of determining just what is involved in the process of oral interpretation. Before this question may be answered the necessity of the four steps invclved in the communication flow described by Hunsinger will be examined.

According to Hunsinger, the pre-literary process is important because "the interpreter is interested in communicating the intention of the author, he should give some consideration to what may have been in the mind of the author during the pre-literary phase."[18] This assumption is based upon the questionable assertion that a posteriori knowledge of an a priori pre-literary process is ascertainable. Indeed it is probable that, as Ricoeur states, "writing makes the text autonomous in relation to the intention of the author. What the text signifies no longer coincides with what the author wanted to say, verbal significance and mental significance have distinct destinies."[19]

This observation also invalidates the importance Hunsinger ascribes to the formulation of an author's experience into final published form as a beginning point of the "cummunicative flow." The second phase, the literary process, assumes a similar linear progression from author to text. A causal creation of text is, as Stanley Deetz notes, "particularily inappropriate since in direct experience 'intent' is not experienced as an aspect of the speaker given ahead of speaking but as a developing theme shaping and being shaped by what is said."[20]

The various stages involved in publication, if discoverable, may enrich the interpreter's appreciation of the literature but certainly the primary focus is not upon these aspects, nor does the process of oral interpretation depend upon them. Disregarding the two previous steps, the pre-literary and literary processes, one returns to the consideration of literature as the beginning point of the process of oral interpretation. Literature as a point of process origination is problematic as literature then becomes objectified, a stimulus which the reader recieves. The reader, however, is a creative agent. Sartre contends that the qualities of the message are not given prior to, but generated as the reader "invents them all in a continual exceeding of the written thing. To be sure the author guides him, but all he does is guide him. The landmarks he sets up are separated by the void. The reader must unite them; he must go beyond them. In short, reading is directed creation."[21]

Richard Palmer stresses that "the beginning point for literary interpretation must be the language event of experiencing the work

itself--i.e., what the work 'says.'"[22] The literary experience, the creating of text, is not some 'thing' one stumbles upon, nor is it a completable act (state); rather, it is a becoming that occurs (process). This distinction is similar to the linguistic consideration of competence and performance, where competence implies the digital state of what is expressed or not, and performance the analogue process of expressing. The literary experience, the creating of text, is performance--an analogue which encompasses the digital. This viewpoint eliminates literature as an object of veneration. Indeed the experience is of the dind suggested by Merleau-Ponty, in that "to the extent that what I say has meaning, I am a different 'other' for myself when I am speaking; and to the extent that I understand, I no longer know who is speaking and who is listening."[23]

This digression evokes the question of distinguishing between the literary experience and the experience involved in the process of oral interpretation. Palmer contends "every silent reading of a literary text is a disguised form of oral interpretation. And the principles of understanding at work in good oral interpretation also apply to literary interpretation as a whole."[24]

The discussion returns, via a rather circuitous route, to the original consideration of the process of oral interpretation. What are the principles of understanding at work in any form of oral interpretation? The representation of the interpretation event, as specified by Hunsinger, describes the presence of the interpreter, the audience, and an environment--a time, place, circumstances,

media, etc.[25] This description, though possibly accurate, does not warrant the application of a formal model, as it only specifies the explicit subject matter (and not its structural coherence).

2.3. Brooks, Bahn, and Okey: Graphic Model

A second model proposed by Brooks, Bahn, and Okey attempts a greater specification of the content and structure (Figure 6).[26]

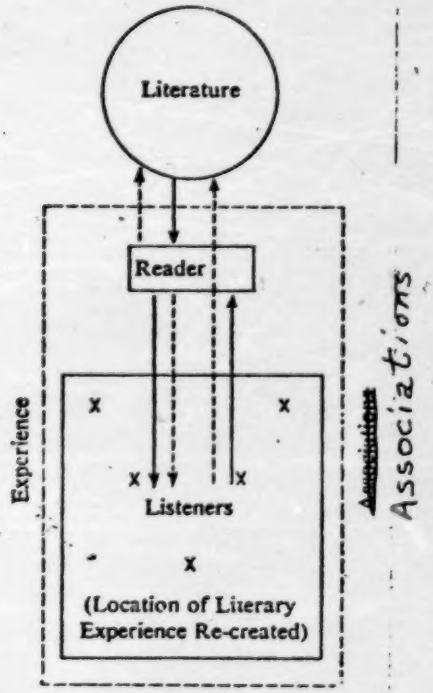


Figure 6. Brooks, Bahn, and Okey's Graphic Model of the Communicative Act of Oral Interpretation

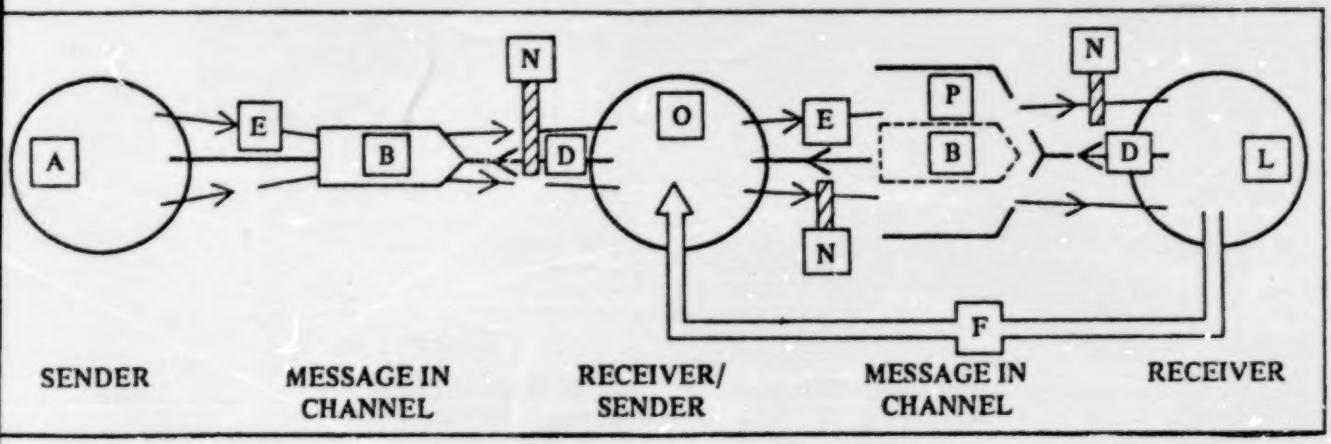
This "graphic model further defines and refines these parts and relationships."[27] The stimulus-response model is rearranged to account for the nature of the interpretation event. This model avoids the

strict linearity of the previously discussed model by noting that the relationships are prerequisite and ongoing.[28] They remain stimulus-response lines, however, as illustrated in Figure 6.

This presentation resembles a ground plan or a bird's eye pictorization of the process of oral interpretation rather than, what Abraham Kaplan terms, "a device for the attainment or formulation of knowledge about it."[29] A greater number of questions are generated than resolved through the utilization of this model. If the listeners re-create the literature, do they respond to their re-creation or to the literature through the reader? How can either the reader or the listeners respond to the literature if it is outside of their experiences and associations?

2.7. Gilbert: Performance of

The final model under investigation, proposed by Carolyn Gilbert, resolves the problems of pictorial realism (Figure 7).[30] Returning to an intricate version of the stimulus-response model, however, also resurrects and emphasizes the previously discussed inherent weaknesses and fallacious assumptions. "Oral interpretation of literature involves a sequence of communication events that ultimately extend from the original author of a literary text to a listening audience of the oral performance."[31] The entire model is included, though only the interpreter-audience portion will be examined, reflecting the analysis of the previous models.



A, author
B, book (literature in print)
D, decoding (meaning creation process)
E, encoding (message creation process)
F, feedback
L, listening audience
N, noise factors
O. oral interpreter
P, performance message (nonverbal aspects)

Figure 7. The Gilbert Model of Oral Interpretation as Communication

Gilbert acknowledges that "we are not engaged in 'finding the meaning' in the text. Rather, we are engaged in 'creating a meaning' in our minds from the verbal and nonverbal stimuli of the text."[32] This unique behavioristic view of oral interpretation is problematic for two basic reasons, even if one ignores the mind-body dualism reference. First, recognition that meaning is created does not extend to the concept of message. Feedback, according to Gilbert, is a stimuli which tells "the sender whether or not the message is being received, understood, and appreciated by the audience receivers."[33] This message is reified into a thing to be understood "by both the sender and receiver participants in the event."[34]

To suggest that meaning is created while objectifying the message is self-contradictory and leaves unresolved the problems created by earlier models. For, as Thayer notes, "a message cannot 'tell' us something; whatever the something is, we create it by ascribing significance to our experience of the physical aspects of the message. Nor is the human processing of one's experience of the physical aspects of a message simply a matter of 'conversion,' or 'encoding' and 'decoding.' To hypostatize 'the message' may be to miss the significant aspects of communication phenomena altogether."[35]

Second, the discussion has once more returned to the "communicative cycle" proposed by Rickert. This linear directionality is acknowledged by Gilbert, commenting that "the feedback phenomenon is what makes oral and face to face communication a dynamic and circular event."[36] Circularity, however, does not resolve the problem of process. The experience of the process of oral interpretation is similar to the

experience of literature in that it is not only linear or curvilinear (a closed system), oral interpretation is also a multilinear process and circular in the sense that a helix is circular (an open system).

These problems, exemplified by the communication models currently employed by interpretation theorists, isolate three concerns. First, is oral interpretation a communicative process? Second, is a model of this process feasible? Third, what is the utility of such a model?

ORAL INTERPRETATION: PERFORMING PERFORMANCE

2.8. Human Communication

First, interpretation is a communicative process. A communicative process may be defined, according to Eco, as "the passage of a signal (not necessarily a sign) from a source (through a transmitter, along a channel) to a destination."[37] Certainly oral interpretation is this, but surely it is a great deal more. A communicative process then, may also describe machine to machine and animal communication.

The difference between cybernetics or zoosemiotics and oral interpretation, as a communicative process, is precisely that oral interpretation is human communication. Eco differentiates these levels by noting that:

> When the destination is a human being, or 'addressee' (it is not necessary that the source or the transmitter be human, provided that they emit the signal following a system of rules known by the human addressee), we are on the contrary witnessing a process of signification--provided that the signal is not merely a stimulus but arouses an interpretive response in the addressee. This process is made possible by the existence of a code.

> A code is a system of signification, insofar as it couples present entities with absent units. When--on the basis of an underlying rule--something actually presented to the perception of the addressee stands for something else, there is signification. In this sense the addressee's actual perception and interpretive behavior are not necessary for the definition of a significant relationship as such: it is enough that the code should foresee an established correspondence between that which 'stands for' and its correlate, valid for every possible addressee even if no addressee exists or ever will exist.[38]

A system of signification is a necessary condition for human communication. A code, as a system of signification, does not presuppose human communication as its necessary condition. These distinctions are clarified by the disciplinary context model Eco proposes (Figure 8).[39] "This comparative model allows a rewriting of 'informational' categories in stricter semiotic terms; the source is nothing more than the content-continuum, while the channel is the expression-continuum; the signal becomes a token-functive (expression); the message is a twofold entity, that is, a token-sign-function."[40]

The jargon here may appear tiresome and picayune, but it is only through such judicious and precise terminology that one can avoid a multitude of pseudo-problems. One such supposed paradox, hinted at earlier, is the question of whether literature exists before one reads it. This statement is problematic only with the distinction between what is labeled a Theory of Communication (information theory) and a Theory of Communicational Acts (human communication). From a Theory of Communication perspective literature does not exist until it is read because the information has not been "transmitted" to a destination. From a Theory of Communicational Acts perspective, literature exists even if not read because the ability of a sender or

CORRELATION BETWEEN FUNCTIVES

Formal Model		Theory of Codes			Theory of Communication		Theory of Mentions		Theory of Communicational Acts	
Continuum		Experience			Source			World	Addressee	
Expression-plane functives	posited units	Content	interpreted units (tokens)	Code	Message	Meaning	Mentioning	Proposition	Message	Pragmatic Processes
	system of empty positions		semantic system (types)							
	system of empty positions	Expression	SYNTACTIC system (types)			Sign-vehicle		Sentence		
	posited units		produced units (tokens)							
Continuum		Stuff			Channel			Utterance	Sender	

Figure 8. Eco's Comparative Communication Contexts Model

an addressee to anticipate the "possiblity of," therefore presupposes that existence. The degree of performance of text at this perspective may be considered akin to that described by potential energy.

Another advantage of these distinctions is that, with caution, aspects of one discipline may be described in another disciplinary context. Richard Lanigan's amplification of Wilden's definition of communication illustrates this analytic possiblity. "Communication is the name for the reversible relationship between an organism (person) and its environment (lived world). At its most sophisticated level this relationship is one of language (langage). Language is, of course, an analogue system in which semantics (capta), syntactics (data), and pragmatics (acta) are constituent parts (a code) each relating to the other as a matter of degree."[41]

Oral interpretation may be described at various disciplinary contexts, dependent upon the focus of the explication. Clearly a description of the interpreter-audience relationship is better suited to a Theory of Communicational Acts perspective, while an analysis of the literature would benefit from an expression-content, as well as message, consideration. Indeed the final objection to a semiotic investigation of oral interpretation, because of its status as an "art," is resolved "as soon as it is recognized . . . that every code allows for an aesthetic use of its elements."[42]

2.9. Feasibility

The second theoretical assumption, that a model of oral interpretation is feasible, has been answered by the very existence of

previous models, and even the discussion of this paper is predicated on this possibility. The ability to discuss "some of the attributes shared by a number" of oral interpretation events and thereby describe oral interpretation is the ability to generate a model.[43] Whether this formal description has predictive probabilities shall be considered as a distinct question, as it involves an additional function of the utility of such a model.

As Eco's comparative model might suggest, it is possible to rewrite the traditional communication model within a communicational acts context (Figure 9).[44] It is important to note the omission of directional arrows from the top line of elements in the model. The model does not only read from left to right but, as will be demonstrated, it is possible to focus upon several elements simultaneously. The introduction of a model within this context neccessitates the reconsideration (suggested in above section 2.8.) of what is labeled a message. Eco remarks that "what one usually calls 'message' is rather a text: a network of different messages depending on different codes, sometimes correlating different expressive substance with the same content (for example, a verbal message is always accompanied by paralinguistic, kinesic or proxemic devices), sometimes making different contents depend on the same expressive substance (by virtue of intertwined subcodes)."[45]

2.10. Utility

2.10.1. Difference of Kind. As we shall see in the discussion that follows, the revision of the traditional communication model

affirms the final theoretical assumption posited by the employment of a model--that a model has a certain utility or pragmatic value. Specifically, this model resolves several problems created by the adoption of previously discussed models. The revised model also provokes a reconsideration of several of the "paradoxes" of oral interpretation.

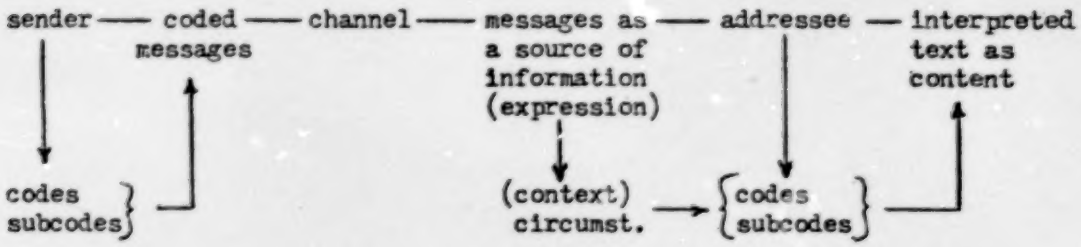


Figure 9. Eco's Communicational Acts Model

First, the retention of the sender, channel, and addressee labels identify characteristics and not distinct physical entities. The oral interpreter, for example, may be considered as both part and whole. Holistically, the oral intepreter is sender (composing coded messages), channel (part of the environment), and addressee (receiving and thereby interpreting coded messages), all necessary to the creating of text (a whole). With the expansion of addressee to include significant others--an audience--the oral interpreter can be viewed as a constituent (a part), the sender, in a system. The model, therefore, can describe the ontogenetic and phylogenetic nature of oral interpretation. The elimination of directional arrows from between the top line of elements facilitates the synchronic consideration of oral interpretation. Each element is present during performance--whether this presence is real or virtual.

2.10.2. Difference of Degree. A second problem, the difference in the degree of performance among addressees and senders, is clarified with Eco's recognition that "both information of the source and information of the message can be defined as a state of disorder in relation to a successive order; as an ambiguous situation in relation to an ulterior elimination of ambiguity; as a possiblity of alternative choices in relation to a system of definitely realized choices."[46]

The dialectic created by this movement between ambiguation and disambiguation is indicative or oral interpretation's status as both an open and closed system. The movement from disorder to order is characterized by two tendencies. Eco distinguishes between how "on the one hand the addressee seeks to draw excitement from the ambiguity of the message and to fill out an ambiguous text with suitable codes; on the other, he is induced by contextual relationships to see the message exactly as it was intended, in an act of fidelity to the author and to the historical environment in which the message was emitted."[47]

This dialectic is the relationship between 1) a process which begins with a similar initial ambiguous situation leading to a dissimilar disambiguation (multifinality), and 2) a process leading to a similar disambiguation from dissimilar initial ambiguous situations (equifinality). This dialectic invites the addressee to become involved through an interpretative effort. The addressee may be aware of the sender as both friend and literary persona as opposed to recognizing only the friend. The message as a source proposes an ambiguous situation and a structure from which to explore that ambiguity. From this perspective a variety of valid explorations may be embarked upon.

The importance of these considerations are reaffirmed when debating the existence of a "conversational norm." Janet Bolton contends that "the existence of a 'norm' for aesthetic communication violates the untranslatable particularity (or ambiguity, if you will) that is its unique characteristic."[48] Eco, by contrast, suggests that "the addressee 'senses' the surplus of both expression and content, along with their correlating rule. This rule must exist, but to recognize it requires a complex process of abduction: hypothesis, confrontations, rejected and accepted correlations, judgments of appurtenance and extraneity."[49]

As a result the problematic nature of a "conversational norm" may be resolved, for in the process of abduction "existing codes are focused and submitted to change or partial revision; the relation between accepted content-systems and states of the world is frequently challenged; and a new type of 'conversational' interaction is established between the sender and addressee."[50]

2.10.3. Union. These two considerations suggest a third resolution which surfaces as the problematic nature of the "dangerous shores" metaphor as described by Wallace Bacon.[51] The bifurcation of oral interpretation as a continuum between literary and delivery approaches may be reformulated as a statement of the problem of the "one and the many." The distinction here is an examination of the relation between the coherence of parts and wholes--which, roughly, is the relationship between metonomy and metaphor.

Oral interpretation is metonymic--a part standing for a whole. This is the relationship between 1) the oral interpreter as performing all the functions identified in the communication model, and 2) the

oral interpreter as the sender and an audience as addressee. This metonymic relationship was suggested under the resolution of the first problematic statement. That is, the consideration of the interpreter as the whole and the interpreter as a part of the communicative process (see above section 2.10.1.).

Oral interpretation is metaphoric--a part standing for a part, or a whole standing for a whole. "Where metonymy implies contiguity, metaphor depends upon asserted similarity."[52] The asserted similarity in oral interpretation between parts, for example, is between the experience of the sender and the experience of the addressee. The asserted similarity between wholes can be viewed as the degree of similarity between one performance and another (creating of $text_1$ v.s. creating of $text_2$). This relationship was suggested in the second problematic consideration. That is, the consideration of the degree of performance among addressees and senders (see above section 2.10.2.).

The rephrasing of the dangerous shores identifies the relationship between the analogue (basically metaphoric) and the digital (basically metonymic) instead of between literature and delivery. Translated, oral interpretation is the relationship between performance (process) and meaning (state). This relation may be compared to the relation between speaking and speech, which Lanigan identifies as being "the same as the link between experience and consciousness. So just as we would use the expression conscious experience, we discover speaking speech. Our conventional name for the conscious experience of speaking speech is the speech act or variously, the act of speaking."[53]

3. CONCLUSION

Oral interpretation then, is the union of analogue and digit--indeed, it is the union of oral with interpretation. "The union of consciousness and experience, analogue and digit, expression and perception, person and lived world constitutes human communicaton."[54] Thus the examination of the utility of the model suggested by Eco reaffirms the theoretical assumption that oral interpretation is communication. This assumption may be modified, as suggested by Lanigan, to state that oral interpretation is human communication. A further modification is suggested by Eco, oral interpretation is the creating of an aesthetic text which "becomes a multiple source of unpredictable 'speech acts' whose real author remains undetermined, sometimes being the sender of the message, at others the addressee who collaborates in its development."[55]

The resultant paradigm shift allows one to utilize the communication model proposed by Eco. This model forms an organizational and heuristic base which allows an inexpensive and simplified means of examining the complexities of oral interpretation.[56] The model specifies a common disadvantage to any employment of a model which, as Virginia McDermott states, is the "danger of undue reliance on the analogue itself. Every analogy holds only to a point. Move beyond that point, the analogy fails and its discovery value is diminished."[57]

Perhaps one of the most obvious dangers of this undue reliance on a model for oral interpretation is the failure to remember that

one is dealing with humans and not just objectified systems or structure. Finally, a second danger is the failure to recognize that theory and practice are not identical, not are they mutually exclusive.[58] Eco suggests a method of resolving this problem by noting that a communication model is a "research model. . . . We must constantly contradict this model, isolating all the phenomena which do not fit in with it and which force it to restructure itself and to broaden its range."[59]

One moves away from the dangerous shores--from the consideration of literature or delivery--to a consideration of "performing performance." Oral interpretation is redefined as the analogue which encompasses the digital. This paper has suggested some theoretical restructuring facilitated through the employment of the research model. Additional implications, such as an investigation into 'aesthetic text,' have only been mentioned; the possibilities for development and application are multitudinous.

FOOTNOTES

[1]Keith Brooks, Eugene Bahn, and L. LaMont Okey, The Communicative Act of Oral Interpretation (Boston: Allyn and Bacon, 1967), p. 37.

[2]Brooks, p. 34.

[3]Brooks, p. 37.

[4]Maurice Roche, Phenomenology, Language, and the Social Sciences (London: Routledge and Kegan Paul, 1973), pp. 105-140.

[5]Lee O. Thayer, "On Theory-Building in Communication: Some Conceptual Problems," Journal of Communication, 57 (December, 1963), 226.

[6]David Berlo, The Process of Communication (New York: Holt, Rinehart and Winston, 1960), p. 24.

[7]John W. Gray, "The Process: Oral Interpretation as Communication," in Perspectives On Oral Interpretation: Essays and Readings, ed. John W. Gray (Minneapolis: Burgess, 1968), p. 6.

[8]Gray, p. 5.

[9]William E. Rickert, "Communication Models for Teaching Oral Interpretation," The Speech Teacher, 22 (March, 1973), 133.

[10]Rickert, 134.

[11]Raymond A. Bauer, "The Audience," in Handbook of Communication, ed. Ithiel de Sola Pool, et al. (Chicago: Rand McNally, 1973), p. 150.

[12]Joseph F. Smith and James R. Linn, Skill in Reading Aloud (New York: Harper, 1960), p. 381.

[13]Beverly Whitaker, "Research Directions in the Performance of Literature," Speech Monographs, 40 (August, 1973), 239.

[14]Richard Haas, Theatres of Interpretation (Ann Arbor, Michigan: Roberts-Burton, 1976), p. 36.

[15]Paul Hunsinger, "A Communication Model for Oral Interpretation," in Studies in Interpretation I, ed. Esther M. Doyle and Virginia Hastings Floyd (Amsterdam: Rodopi NV, 1972), p. 322.

[16]Hunsinger, p. 323.

[17]Hunsinger, p. 321.

[18]Hunsinger, p. 310.

[19]Paul Ricouer, "The Hermeneutical Function of Distanciation," Philosophy Today (Summer, 1973), 133.

[20]Stanley Deetz, "Words Without Things: Toward a Social Phenomenology of Language," The Quarterly Journal of Speech, 59 (February, 1973), 150.

[21]Jean-Paul Sartre, Literature and Existentialism, trans. Bernard Frechtman (Secaucus, New Jersey: Citadel, 1949), p. 45.

[22]Richard E. Palmer, Hermeneutics: Interpretation Theory in Schleiermacher, Dilthey, Heidegger, and Gadamer, Northwestern University Studies in Phenomenology and Existential Philosophy (Evanston: Northwestern University Press, 1969), p. 248.

[23]Maurice Merleau-Ponty, Signs, trans. Richard McCleary (Evanston: Northwestern University Press, 1964), p. 97.

[24]Palmer, p. 17.

[25]Hunsinger, p. 316.

[26]Brooks, p. 38.

[27]Brooks, p. 38.

[28]Brooks, p. 39.

[29]Abraham Kaplan, The Conduct of Inquiry: Methodology for Behavioral Science (New York: Chandler, 1964), p. 286.

[30]Carolyn A. Gilbert, Communicative Performance of Literature (New York: MacMillan, 1977), p. 19.

[31]Gilbert, p. 10.

[32]Gilbert, p. 11.

[33]Gilbert, p. 10.

[34]Gilbert, p. 9.

[35]Thayer, p. 232.

[36]Gilbert, p. 10.

[37]Umberto Eco, A Theory of Semiotics (Bloomington: Indiana University Press, 1976), p. 8.

[38]Eco, p. 8.

[39]Eco, p. 53.

[40]Eco, p. 54.

[41]Richard L. Lanigan, "The Phenomenology of Human Communication as a Rhetorical Ethic," a paper presented at the Central States Speech Association Conference, Detroit, Michigan, April 14, 1977.

[42]Eco, p. 13.

[43]Thomas S. Kuhn, The Structure of Scientific Revolutions, 2nd ed. enlarged, Vol. 11, No. 2: International Encyclopedia of Unified Science (Chicago: University of Chicago Press, 1970), p. 45.

[44]Eco, p. 141.

[45]Eco, p. 141.

[46]Eco, pp. 140-141.

[47]Eco, p. 276.

[48]Janet Bolton, "Response" to "How Conversational is the 'Conversational Norm'?" in The Study of Oral Interpretation: Theory and Comment, ed. Richard Haas and David A. Williams (Indianapolis: Bobbs-Merrill, 1975), p. 136.

[49]Eco, p. 273.

[50]Eco, p. 273.

[51]Wallace Bacon, "The Dangerous Shores: From Elocution to Interpretation: and "The Dangerous Shores a Decade Later: in The Study of Oral Interpretation: Theory and Comment, ed. Richard Haas and David A. Williams (Indianapolis: Bobbs-Merrill, 1975), pp. 1-9 and 212-228.

[52]Edmund Leach, Culture and Communication: The Logic by Which Symbols are Connected: an Introduction to the Use of Structural Analysis in Social Anthropology (London: Cambridge University Press, 1976), p. 14.

[53]Lanigan, p. 8.

[54]Lanigan, p. 12.

[55]Eco, p. 276.

[56]Kaplan, pp. 258-293.

[57]Virginia McDermott, "The Literature on Classical Theory Construction," Human Communication Research, 2 (Fall, 1975), 89.

[58]Kenneth Megill, "Social Theory and Social Practice," The Monist 52 (July, 1968), 452-464.

[59]Eco, p. 8.

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